

*6078.324 Mr. HAYWARD'S COLLECTION of PICTURES on AUCTION - CAT.

OCT 12, 1840

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CATALOGUE

OF

MR. HAYWARD'S COLLECTION

OF

PICTURES,

Comprising the undoubted productions of the most celebrated Masters of ancient and modern times, collected by diligent research, and liberal outlay, during twelve years past, amongst which are the *Master Shipbuilder and his Wife, of Amsterdam, by Rembrandt; Fruit Piece, by Van Aelst*, formerly in the collection of the Chevalier de Burtin, at Brussels; *Bay of Almeira, at Sunset, by Salvator Rosa; Holy Family, by Raphael*, formerly in the possession of the Empress Josephine; *St. Jerome in the Desert, by Titian; Christ on the Mount of Olives, by Carlo Maratti; Mountainous Landscape, with Waterfall, by Berghem*, from the collection of Sir J. Stuart, of Edinburgh, together with Specimens of Coreggio, Dominichino, Guido, Claude, Caracci, Murillo, Velasquez, Schidone, N. Poussin, G. Poussin, Panini, Rubens, Vandyke, Teniers, Ostade, Storck, Backhuysen, Vandevelde, Cuyp, Hondekoeter, Mignon, Scalken, Sir J. Reynolds, Stothard, and other eminent Masters, the whole of which

WILL BE SOLD AT AUCTION,

AT CORINTHIAN GALLERY,

No. 5 Federal Street, Boston,

On MONDAY, October 12th, 1840,

SALE TO COMMENCE AT 10 O'CLOCK, A. M.

J. L. CUNNINGHAM, Auct'r.

BOSTON:

Marden & Co. Printers, 32 Congress Street.

THE PICTURES WILL BE SOLD IN THE ORDER IN WHICH THEY STAND IN THE CATALOGUE.

CATALOGUE.

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NOS	SUBJECTS.	ARTISTS.
1	Landscape—Sunset - - -	<i>T. Cole.</i>
2	Landscape, with donkey, figures, &c. - -	<i>Brown.</i>
3	View of the Grampian Hills in Scotland, -	<i>Richardson.</i>
4	Do. do. from another point, - -	“
5	Heads of the two Elders, - - -	<i>Rubens.</i>
6	Mountain Scenery, with figures., - -	<i>Morland.</i>
7	Nativity, - - -	<i>J. Romano.</i>
8	The Three Children of Charles 1st. - -	<i>G. P. A. Healey.</i>
	Copied from the original by Vandyke.	
9	Head and Bust of a young Girl, - -	“
10	Infanta of Spain, - - -	“
	Copied from the original, by Velasquez, in the Louvre.	
11	View in the Highlands on the North River—sunset	<i>Richardson.</i>
12	Portrait of the Artist by himself - -	<i>Vandyke.</i>
13	Christ on the Cross, - - -	<i>Rubens.</i>
14	Landscape and figures, - - -	<i>Orizonte.</i>
15	Landscape, Waterfall and figures, - -	<i>Detriecy.</i>
16	Portrait of a Sculptor holding a bust in his hands, signed and dated, J. Peter Finerlin, pinx. 1696,	<i>Finerlin.</i>
17	English Landscape, with two Cows reposing—as fine as though by the hand of Cuyp, -	<i>Jackson.</i>
18	Views in Venice—a pair, - - -	<i>Cunaletto.</i>
19		
20	Landscape, being a view in Andalusia, in Spain, with Peasants dancing the Bolero, others reposing under the shade of a group of pines, This is a remarkable picture for the sunlight effect pervading it, in which it may compare with the productions of Cuyp or Bonington, the latter of whose works it closely resembles. It was admitted into the exhibition of the Louvre, in 1834.	<i>Gentrec.</i>
21	Boors drinking and smoking, - - -	<i>Teniers.</i>
22	Repose of the Holy Family, - - -	<i>Schiavone.</i>
23	The Angel and Tobit, - - -	<i>Salvator Rosa.</i>
24	Head of the Virgin, surrounded with flowers, in the artist's second manner, - -	<i>Guido.</i>
25	St. Catharine, in the artist's first or Caravaggio manner, - - -	“
26	The Decision of Jupiter in the case of Apollo, Marpessa, and Idas, - - -	<i>S. F. B. Morse, P. N. A.</i>
	Painted in London in competition for the prize of the Gold Medal and Fifty Guineas, awarded by the Society for the promotion of the Fine Arts in Great Britain. See Dunlap's History of the Arts of Design, in the United States, under the head Morse.	

NOS	SUBJECTS.	ARTISTS.
27	Portrait of Dr Armstrong, the Poet. In the artist's first, or silvery manner. Has been engraved by S. W. Reynolds.	Sir J. Reynolds.
28	Portrait of himself. In the artist's second, or Rembrandt manner. Has been engraved by S. W. Reynolds.	"
29	Portrait of Sir Kenelm Digby—fine in character,	Vandyke.
30	Fresh breeze, vessel proceeding to sea, pilot leaving,	Storck.
31	Gale, (companion to the preceding) with a vessel dismasted, running for the port,	"
32	The Cumean Sybil,	Domenichino.
33	Figures and Cattle, fording a stream,	Berghem.
34	Scheveling Beach, with fishermen in the foreground, a carriage drawn by six horses and attended by outriders (probably that of the Prince of Orange), in the middle distance, the most remote part studded with figures, as fine as though by the hand of W. Vandevelde—a capital work	Lingelback.
35	View of the Port of Amsterdam, (signed) A very interesting picture, vividly exhibiting things as they existed two centuries ago. The objects are painted with the greatest truth and most exquisite finish.	Storck.
36	St. Jerome in the Desert, The etching of this picture by the hand of Titian will be presented to the purchaser of the picture.	Titian.
37	Mother and Child,	Murillo.
38	Italian Landscape, with Mountainous Scenery, Water-Fall, Cattle and Figures, This very choice picture has been universally allowed to be the finest of this master ever seen in the United States. The liquidity and transparency of the water, the silveryness of the clouds, and the beauty of the handling are truly admirable. It was imported into London in 1829 by M. Jarry at the price of £900, and subsequently formed part of the collection of Sir James Stuart of Edinburgh, of whom the present possessor obtained it. SIGNED N. B. FECIT.	Berghem.
39	Village Kermis at the decline of day, A remarkable picture of this favorite master, both as to size, as well as quantity and quality of subject.	Teniers.
40	Christ and his two disciples at Emmaus, The Saviour is seen in the act of returning thanks and breaking the bread, at which moment the spiritual vision of the disciples appears to take place. The expression of astonishment in the one, and adoration in the other, is truly wonderful, to give effect to which, the attendant shows by a vacuity of expression, that his eyes are sealed to "the things that are above." The time of evening is admirably shown by the elongated rays of the setting sun, and by the bat on the wing. As a specimen of color it will stand the test of almost any of this great master's works, and for general effect has been highly appreciated by the Artist and Connoisseur.	Hondekoeter.
41	Group of Poultry, This master's productions are held in high estimation in Europe, particularly in England, where in the collections of the Nobility his best works are to be found; but it is	Rubens.

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NOS	SUBJECTS.	ARTISTS.
42	<p>confidently believed a work of equal excellence to this is nowhere to be seen, which persons who have visited the European Galleries will no doubt corroborate.</p> <p>Herod's Banquet, - - -</p> <p>Herod seated at table with the "CHIEF ESTATES OF GALILEE," is being presented by the daughter of Herodias with the head of the Saint, on the beholding of which he shrinks back with horror.</p> <p>The Artist has chosen to introduce himself in the character of Herod, and his second wife Helena Forman, as the daughter of Herodias.</p> <p>In the centre of the foreground is the Artist's son Albert, in the act of amusing himself with a Monkey, (a small figure being necessary to the foreground so as not to obstruct the view of the figures on the other side of the table) and at the extreme end of the table is seen the portrait of Titian with a crimson cap on his head.</p> <p>In point of composition, grouping, color and expression, this picture has scarcely an equal.</p>	<i>Rubens.</i>
43	<p>Entombment of Christ, - - -</p> <p>The body of the Saviour is seen extended on a white sheet, the head and arms supported by the Virgin and Magdalen, the former of whom with upturned countenance full of anguish, seems to utter the words "WERE EVER SORROWS LIKE UNTO MY SORROWS." Three angels weeping serve to make up the composition.</p> <p>This is indeed a noble work, and may be classed amongst the best of this great master's productions. The head of the Saviour in particular, reminds one so forcibly of the works of Titian, that where it not viewed as a whole, one might be almost inclined to ascribe it to that master.</p> <p>This picture was sold to the collection of M. Aved at Paris in 1776 for fr. 6,000, and about twenty years since also in Paris for fr. 30,000.</p>	<i>Vandyke.</i>
44	<p>Repose of the Holy Family, - - -</p> <p>Schidone was the pupil of the Caraccis, on leaving whose school, he applied himself diligently to the study of the works of Raffaëlle and Coreggio, and imbibed so strongly the graces of the latter artist, that many of his works have been mistaken for those of this great master.</p> <p>The present picture is little more than a sketch, but so beautiful, and so full of sentiment, as to do honor, rather than disparage the fame of the noble painter whose style it so closely resembles.</p>	<i>Schidone.</i>
45	<p>Landscape, with Shepherd playing on a Pipe,</p> <p>The repose, sweetness, and simplicity of this, is worthy its great master.</p>	<i>Claude.</i>
46	<p>Landscape, with architecture, figures, and cattle,</p> <p>Brilliant effect of sunlight. Has been engraved in the <i>Lieber Ventatis</i>, vol. 2, plate 119.</p>	<i>Claude.</i>
47	<p>The creation of Eve,</p> <p>This was painted to illustrate the Bible; in the engraved works of this great master the design will be found. It was originally on Panel, but has been transferred to Canvass.</p> <p>The subject is treated in Raphael's <i>grand style</i>, the person of the Deity is superhuman, those of Adam and Eve, show the artist's anatomical knowledge; in the body of the man every muscle is articulated; whilst in that of the female there is a softness and rotundity of the most delicate texture.</p>	<i>Raphael.</i>
48	<p>The Infant Saviour, - - -</p>	<i>Coreggio.</i>

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	So splendid a developement of the human head is rarely to be found in nature, and makes good Sir J. Reynolds' observation that "ART IS SUPERIOR TO NATURE." There is a soul in this picture, which is only to be found in the works of this great master.	
49	Italian Sea-port, with Ship going in, - The rich warmth of atmosphere in this fine picture, makes the spectator almost imagine himself in the climate it portrays.	<i>Claude.</i>
50	View of the Bay of Almeira, on the Spanish coast in the Mediteranean, near Malaga, - - The bay of Almeira was rendered famous in 1804 by the desperate daring of Lord Cochran of the British Navy, then commanding the frigate Insurgent. He sent in his boats and cut out a French privateer, in which he lost one third of his whole crew, the boats being twice repulsed with great loss, and only succeeded on a third attempt, when Cochran headed the attack in person. The Moorish Fort on the right, still remains, but in a state of dilapidation, and ruin.	<i>Salvator Rosa.</i>
51	View in Rome, - - - Full of subject, consisting of monuments, figures, cattle, &c. A chef d'œuvre of this master, and worthy the hand of Claude, whose style it closely resembles.	<i>Van Lint.</i>
52	Subsiding of a Gale, with a merchant vessel inward bound, accompanied by a pilot boat; other vessels in the distance, figures on the beach, &c. The ground-swell of the sea is admirably portrayed. - - -	<i>W. Vandevelde.</i>
53	Interior of a Cave, with a Magdalen at her devotions, - - - There is an effect of lamp-light, and a power of color in this picture, to be found in the works of scarcely any other master.	<i>Scalken.</i>
54	Italian Landscape, with mountainous scenery, - Not dissimilar in style, and nearly equal in quality, to the productions of Salvator Rosa.	<i>Lucatelli.</i>
55	Composition, consisting of monuments and public buildings of ancient Rome, - - Painted expressly to the order of Lord Le Despencer, for his mansion at Mereworth in England.	<i>Panini.</i>
56	The Emperor Trajan giving audience to the Roman people, - - - This Artist was director of the French Academy at Rome, where in 1672 he painted four pictures for the King of France, of which the present appears to have been one. It is altogether a very learned and agreeable composition.	<i>Noel Coypel.</i>
57	Head and bust of the Virgin, with clasped hands, expressive of devotion and resignation, -	<i>Guido.</i>
58	Ecce Homo, - - - In the Artist's last or silvery manner. The pencilling and color in this cannot be surpassed.	<i>Guido.</i>
59	Salvator Mundi, - - - Exalted and benign in character, and rich and powerful in color.	<i>Rubens.</i>
60	Landscape, with Tobit and the Angel, - Painted in a grand, and poetic style.	<i>G. Poussin.</i>
61	The Nursing of Bacchus, - - -	<i>N. Poussin.</i>

NOS	SUBJECTS.	ARTISTS.
62	Portrait of Henry Liberti, - - - The celebrated organist of Antwerp, and particular friend of the Artist. In the painter's first, or highly finished manner.	<i>Vandyke.</i>
63	Portrait of Charles 1st, of England, - - - In the artist's second, or bravura manner.	<i>Vandyke.</i>
64	Portrait of Elizabeth Brandt, first wife of the artist, - - - The attention of the artist, and connoisseur, is requested to this picture.	<i>Rubens.</i>
65	Cleopatra receiving the Asp wherewith to destroy herself, - - -	<i>Netcher.</i>
66	The Festival of Ceres, - - - There is a bravura of handling in this, requiring the eye of the connoisseur to appreciate. The productions of Velasquez are very rare in this country, and are highly prized in Europe.	<i>Velasquez.</i>
67	Flower piece—signed, - - -	<i>Mignon.</i>
68	Repose of the Holy Family, surrounded by Angels, - - - Exquisite in design, color and expression.	<i>C. Muratti.</i>
69	St. Francis supported by Angels, - - - From the collection of Sir J. Stuart, Edinborough.	<i>A. Carracci.</i>
70	The passage boat with the Port in the distance, and a cool, fresh breeze indicative of the climate of Holland in summer. A very fine collection of the late Baron Becker, of Vienna. Signed L. B. - - -	<i>Backhuysen.</i>
71	Boors in conversation at the exterior of a Cabaret. A beautiful gem.	<i>Teniers.</i>
72	Two cows reposing in a landscape, - - -	<i>Cuyp.</i>
73	Lady sleeping at a window, (signed) - - -	<i>A. de Voys.</i>
74	Adoration of the Magi, a sketch for the Altar piece at Ghent, - - -	<i>Rubens.</i>
75	Archimedes surprised and murdered by the soldiers, - - -	<i>Rubens.</i>
76	A young Philosopher contemplating a bubble, - - - The works of this great master are exceedingly rare, and produce large prices when offered for sale in Europe.	<i>W. Mirris.</i>
77	The Virgin, Infant Saviour, and St. John, - - - This picture originally belonged to the Empress Josephine, and was imported into London at a cost of 700 guineas.	<i>Raphael.</i>
78	St. Cecilia, - - - The Saint with uplifted countenance, and devotional attitude, is offering up a song of thanksgiving and praise, and accompanying the voice with the music of the viol. The high estimation in which the productions of this great master are held in Europe, is no doubt the cause of so few of his works being seen in this country. The connoisseur will recognize by the power of handling, purity of color, and dignity of character, not only a genuine specimen, but one that would not suffer in comparison with anything of the kind, in any Gallery of Europe.	<i>Domenichino.</i>
79	Christ on the Mount of Olives, - - - This is a master-piece of this great artist. It is full of	<i>C. Maratti.</i>

NOS	SUBJECTS.	ARTISTS.
	sentiment, and in composition reminds one of Raphael's Transfiguration.	
80	<p>Fruit piece, - - - - -</p> <p>This is indubitably the chef d'œuvre of this Raphael of Still Life.</p> <p>It formed one of the chief ornaments in the Gallery of the Chevalier de Burtin at Brussels, and is fully described in his Catalogue Raisonné, vol. 2, page 131, published at Brussels in 1808, and which can be referred to on application to the proprietor.</p> <p>In the Goblet, placed in the centre of the group, is reflected the Artist, seated at his easel, painting this picture, at which period he was 39 years of age, it being signed and dated, "GUILLIAUME VAN AELST, 1659," and he having been born in 1620.</p> <p>This extraordinary and truly beautiful work of art, appears to have been in very few hands, and those knew well the treasure in their keeping, as it is as pure as it was the hour when finished, never having been even cleaned or lined, and still on the same stretcher on which it was painted.</p>	<i>Van Aelst.</i>
81	<p>Group of pigeons, dead hare, gun, &c. - - - - -</p> <p>This picture was painted three years prior to the preceding, to which it forms a companion, and is like it, of the highest order of the art.</p>	<i>Van Aelst.</i>
82	<p>St. Sebastian, - - - - -</p> <p>St. Sebastian, one of the first Christian Martyrs in Spain, was seized by the Moors, fastened to a tree, and shot to death with arrows.</p> <p>The legend states that on the departure of the murderers, an angel descended from Heaven, extracted the arrows, and resuscitated the Saint.</p> <p>This capital work was sent from Paris by the Abbe du Jardin to his brother also an Abbot at Quebec, where the present possessor obtained it.</p>	<i>Vandyke.</i>
83	<p>Charity, - - - - -</p> <p>The subject is exemplified by a female figure supporting three infants. In the back ground are seen the wheel of St. Catherine, part of a column, and clouds with a ray of glory descending through them.</p> <p>This composition appears to have been a favorite with the artist and his friends, as we find four in addition to the present; one in the possession of P. Methuen, Esq., valued at 800 guineas, one in the possession of T. Hope, Esq., one in the possession of the Earl of Lonsdale, and one in the Dulwich Gallery.</p>	<i>Vandyke.</i>
84	<p>The master Ship-builder and his wife of Amsterdam, - - - - -</p> <p>The Shipbuilder is represented in his study, who, whilst in the act of designing the model of a vessel, is interrupted by the sudden entrance of his wife bearing a letter, and who by her attitude and expression, is evidently stating that the messenger is on the outside waiting an answer.</p> <p>This is indubitably one of the most capital of this great master's productions, both as a work of art, and as an example of portraiture, but particularly for its wonderful expression, which in the man exhibits a BROKEN TRAIN OF THOUGHT, whilst its truth to nature, perfection of chiaroscuro and tone of color, are absolutely beyond praise.</p> <p>It is signed and dated REMBRANDT F 1633, (at which pe-</p>	<i>Rembrandt.</i>

NOS	SUBJECTS.	ARTISTS.
	rior the artist was only twenty-seven years of age) and is in the highest state of preservation.	
85	Prince of Orange on horseback, with a skirmish of cavalry in the background. - - -	<i>Cuyp.</i>
86	Adam and Eve in Paradise, a sketch, - - -	<i>Stothard.</i>
87	Dutch boors smoking and drinking, - - -	<i>A. Ostade.</i>
88	Physician in his study, - - -	"
89	Landscapes and figures—a pair, - - -	<i>Van Goyen.</i>
90		
91	Teniers' Chateau, with figures, &c. - - -	<i>Teniers.</i>
92	Combat of Cavalry, - - -	<i>Borgignone.</i>
93	Landscape, with trees, water, figures, cattle, &c. The former three by the hand of Jacob Ruysdael; and the latter two by Berghem. This is a copy, and exact fac-simile of the celebrated picture in the Louvre.	<i>Ruysdael and Berghem.</i>
94	Landscape, (morning) - - - With the Temple of Apollo and Priests about to offer a sacrifice. Copied from the original in the Louvre by A. Richardson, N. A. New York. A very beautiful and pleasing picture, and an exact transcript of the original.	<i>Claude.</i>
95	Debarcation of Cleopatra, (evening) - - - The rich glow of sunset striking on the palaces, sea, shipping, and other objects, afford the spectator who has never visited the European Galleries, an idea of the glories of this great artist. This is presumed to be the finest copy of this master's works in the United States. Painted by Mr. Richardson as a companion to the preceding.	"
96	The last interview of a Nobleman doomed to execution, with his Wife, in the condemned cell of a Prison, - - - The subject portrayed in this capital work, exhibits a man of rank doomed to execution, the period of which having arrived, the Executioner is seen extending his hand to seize his victim, and drag him from his condemned cell and the affectionate embraces of his wife, the expression of agony in whose countenance it is beyond the power of language to describe. The manipulation, color, drawing, expression and chiaroscuro in this picture, are worthy the most celebrated masters of antiquity. Of its pathos little need be said, as no person of common sensibility can for a moment look upon it without feeling its power.	<i>Page.</i>
97	Landscape, with Tower, &c. - - -	<i>Asselyn.</i>
98	Saint Agnes, - - -	<i>Garofalo.</i>
99	Cavalry in pursuit, fording a river, - - -	<i>Schellincks.</i>
100	Dianna and Endymion, - - -	<i>Cignani.</i>
101	Magdalen at her devotions, - - - A sketch, but full of sparkling color.	<i>Rembrandt.</i>
102	Sylvan landscape, with Nymphs and Satyr dancing, - - -	<i>B. Graat.</i>



